

## WAS IST KUNST, HERR PFEIFFER?

Koje su to javno-tajne, „konspirativne“, ezoterične, simboličko - praktičke, socijalno – političke veze između slavonskog svinjogojstva, radničkog pokreta, davne anarhističke tradicije i suvremene umjetnosti? Utoliko ima neke „tajne“ obredne veze i s kriptokanibaliskim religijskim „metaforama“ i praksama o kojima je 70-ih pisao J. Attali („Kanibalski poredak“, 1979. ), intendirajući na karakteristične metode moderne medicine – u kibernetičkoj pupčanoj sprezi s dominantnim načinima vladavine, upravljanja cijelim društvenim poretkom. U novije vrijeme (2020.- 2021.) sve se češće „čuje“ odnosno čita, raspravlja o sintagmi, tehničkom terminu „teho – medicinski despotizam“ suvremenog talijanskog filozofa Giorgia Agambena<sup>1</sup>, o „biopolitici“ (*Foucault, Agamben*)... Razmišljanje o smrti može se pokazati i hendikepom, fatalnom manom, ne jedino „sposobnošću“, „prednošću“ pred životinjom.

Umjetnik upućuje i na uznemirujuću ambivalenciju simboličkog tretmana „crne“ svinje (od Tibeta do Kine i natrag): „Svinja u budizmu bila je simbol neznanja, a crna svinja prikazana je na budističkom kolu postojanja. Godina 2019. bila je „godina svinje“ po kineskoj astrologiji, a na žalost i godina „covid –19“ pandemije“ (*Vuković*). Istodobno hara i afrička svinjska

kuga koja dodatno ugrožava domaće svinjogojstvo, srozavajući jos niže gospodarsko društvenu situaciju u Slavoniji te uvjetuje da se akcija prati preko livestreama. Već nazivom „Slavonski anarhizam“ nastoji estetski, etički i – last but not least – idejno-politički povezati ovaj projekt s časnim anarhističko-buntovnim nasljeđem unutar povijesnog radničkog pokreta u Slavoniji: „Ovim performansom ja pak želim potaknuti zdravi duh pobune među građanstvom koji je svojedobno postojao, a o čemu svjedoči knjiga autorice Ane Rajković o anarhističkim aktivistima u Slavoniji u prvoj polovici 20. stoljeća.“

Vuković putem ovog performansa akcentuira i pogađa u srce aktualnu kritičnu situaciju ne samo lokalne gospodarske politike i prakse/pragme već upućuje na neophodnost prepoznavanja, spoznaje i plodotvornog korištenja upravo domaće povijesne svinjogojске tradicije i kulture, oličene u epohalnoj ulozi baruna K. Pfeiffera i njegova uzgoja autohtone svinje posebnih osobina i kvaliteta (kojih su lišene tolike „lošije“ svinje s opasnim, po zdravlje štetnim „lošim“ kolesterolom!). Tako umjetnik Nebojša Vuković najobičniji svinjski obor preobrazuje u svojevrsnu artistskičko-agrikulturnu privremenu autonomnu zonu buđenja, revitalizacije uspavanog slavonskog anarhizma. 2021, B. Cerovac

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Svinjski obor iskoristio sam kao zajedničku karantenu gdje iskazujem i „animalnu“ i „transhumanu“ solidarnost, empatiju i razumijevanje prema našoj autohtonoj crnoj „fajferici“. Dvanaest sati čitao sam crnim slavonskim svinjama, počeo sam halucinirati kako je istakla u headlineu Večernjeg lista, *Milena Zajović*. Konzistentnim i iscrpnim čitanjem obimnog kulinarskog štiva, recepti su kroz svoju kvantitetu izgubili narativni kvalitet, izgovaranje recepata jedno za drugim u petlji postala je mantra. Sitne mijene razine svijesnosti participanata te razna čudnovata zbivanja u

oboru bez cenzure smo zabilježili u filmskim uratcima. Osim čitanja hranio sam ih, pojo, tuširao, hladio i mazio kao uslijed antičkog obreda gdje su mi te svete životinje bile Božanstvo. U ritualno umjetničkoj akciji sublimirao sam ideju svinje do mitske Hraniteljice Slavonije.

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Svinje kao antički simboli fertiliteta<sup>3</sup> suprotstavljene su kontrastu sterilne prirode livestream ambijenta prisutnog kao nužnost u doba lockdowna. Ekstra element koji Orwellovu Životinjsku farmu omogućava u *zeitgeistu* (možda u zadnjem mogućem momentu) te dopušta gledateljima da unatoč svinjskoj i ljudskoj pandemiji sa sigurne distance preko svojih monitora prate show „*novo normalnoga doba*“ u staji. Prisutna je i referenca na sci-fi seriju *Black Mirror* jer spočitava neizbježnost karmičkog ciklusa koji često prati puku humanu želju za progresom. Nažalost, afrička svinjska kuga od onda se ekspandirala te zapečatila je sudbinu svinjogojstva u Hrvatskoj, broj svinja se od onda u Hrvatskoj smanjio skoro četverostruko (uginule, eutanazirane) a veliki broj farmera propao je ili osuđen tražiti bolje uvjete vani. Svu negativnu ikonotaciju i karakteristike stoljećima vezivali smo na jadne svinje; sada kada sve svinje budu istrijebljene na koga te karakterne osobine idu? 2024. N.

1 prijevod G.Agambena na hrv.: Giorgio Agamben, "Goloća", Zagreb, 2010.

2 Rajković, Ana: „Širenje bludnih ideja u Slavoniji – pojava anarhističkih ideja u radničkom pokretu Slavonije“, 2016.

3 Simbolika svinje jedan je od najrasprostranjenijih ezoterijskih simbola, a nalazimo je kao neizostavni simbol gotovo svih kultura i religija. U starom Egiptu bila je usko povezana sa jednim od njihovih najcjenjenijih božanstava, boginjom plodnosti Izidom te u više antičkih kultura predstavljala je plodnost i obilje; u Kelta, Grka, starih Kineza itd.

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What are the public-secret, "conspiratorial," esoteric, symbolic-practical, socio-political connections between Slavonian pig farming, the labour movement, the old anarchist tradition, and contemporary art? There is a certain "secret" ritualistic link with the crypto-cannibalistic religious "metaphors" and practices that J. Attali discussed in the 1970s ("Cannibal Order," 1979), which allude to the characteristic methods of modern medicine—in a cybernetic umbilical connection with the dominant modes of governance that control the entire social order. More recently (2020-2021), the syntagma, the technical term "techno-medical despotism," coined by contemporary Italian philosopher Giorgio Agamben<sup>1</sup>, "biopolitics" (*Foucault, Agamben*), has increasingly been "heard" or read, and discussed. Reflecting on death can also prove to be a handicap, a fatal flaw, not just a "capability," a "superiority" over animals.

The artist also refers to the disturbing ambivalence in the symbolic treatment of the "black" pig (from Tibet to China and back): "In Buddhism, the pig symbolizes ignorance, and the black pig is depicted on the Buddhist wheel of existence. The year 2019 was the 'year of the pig' in Chinese astrology, and unfortunately, it was also the year of the COVID-19 pandemic" (*Vuković*). Meanwhile, African swine fever is rampant, further endangering domestic pig farming and worsening the already dire socio-economic situation in Slavonia, necessitating that the action be followed via livestream.

Therefore, by naming his work "Slavonian Anarchism," he aims to aesthetically, ethically, and—last but not least—ideologically and politically connect this project with the honourable anarchist-rebellious legacy within the historical labour movement in Slavonia: "With this performance, I want to inspire a healthy spirit of rebellion among the citizens, a spirit that once existed, as evidenced by Ana Rajković's book on anarchist activists in Slavonia in the first half of the 20th century."<sup>2</sup>

Through this performance, Vuković highlights and directly addresses the current critical situation, not only in local economic policies and practices/pragmatism but also underscores the importance of recognizing, understanding, and effectively utilizing the local historical tradition and culture of pig farming, embodied in the epochal role of Baron K. Pfeiffer and his breeding of a native pig with specific characteristics and qualities (lacking in so many "inferior" pigs with dangerous, health-damaging "bad" cholesterol!).

Thus, artist Nebojša Vuković transforms the most ordinary pigsty into a kind of artistic-agricultural temporary autonomous zone of awakening, reviving the dormant Slavonian anarchism.

2021, B. Cerovac

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I used the pigsty as a communal quarantine where I express both 'animal' and 'transhuman' solidarity, empathy, and understanding towards our indigenous black 'fajferica.' For twelve hours, I read to the black Slavonian pigs, and I began to hallucinate, as noted by Milena Zajović in the headlines of *Večernji list*. Through the consistent and exhaustive reading of extensive culinary literature, the recipes lost their narrative quality through sheer quantity, and reciting the recipes one after another in a loop became a mantra. We recorded small changes in the level of awareness of the participants and various strange events in the pigsty without censorship in the film works. Besides reading, I fed them, gave them water, showered them, cooled and petted them, and as if performing an ancient ritual where these sacred animals were deities to me. In this ritualistic artistic action, I sublimated the idea of the pig into the mythical Nourisher of Slavonia.

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Pigs as ancient symbols of fertility<sup>3</sup> are contrasted with the sterile nature of the livestream environment present as a necessity in lockdown period. An additional element that allows Orwell's *Animal Farm* to resonate in *zeitgeist* (maybe at the last possible moment) and enables viewers, despite the pig and human pandemics, to safely observe the "new normal era" show from the pigsty via their monitors. The reference to the sci-fi series *Black Mirror* is also present, as it reflects the inevitability of the karmic cycle that often follows the mere human desire for progress. Unfortunately, African swine fever since then has expanded and has sealed the fate of pig farming in Croatia; the number of pigs in Croatia has since been reduced almost fourfold (due to deaths and euthanasia), and many farmers have gone bankrupt or been forced to seek better conditions abroad. For centuries, we associated all negative iconography and characteristics with poor pigs; now, when all the pigs are exterminated, who will those character traits be assigned to? 2024, N.

1 Translation of G.Agambena to Croatian: Giorgio Agamben, "Goloća", Zagreb, 2010.

2 Rajković, Ana: "Širenje bludnih ideja u Slavoniji – pojava anarhističkih ideja u radničkom pokretu Slavonije", 2016.

3 The symbolism of a pig is one of the most widespread esoteric symbols, and we find it as an indispensable symbol of almost all cultures and religions. In ancient Egypt, it was closely associated with one of their most esteemed deities, the Goddess of fertility Isis, and in a number of ancient cultures it represented fertility and abundance; Celts, Greeks, old Chinese, etc.

Zahvaljujem Otvorenom likovnom pogonu i Kristini Leko na potpori i pomoći oko realizacije i produkcije projekta. Posebne zahvale vlasniku OPG Ferbežar, gospodinu Vladi Ferbežaru, na ustupanju prostora i svinje za performans.

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## NEBOJŠA VUKOVIĆ SLAVONSKI ANARHIZAM/ SLAVONIC ANARCHISM

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**NEBOJŠA VUKOVIĆ**  
 Rođen je 1985. godine u Osijeku gdje završava Školu za tekstil, dizajn i primijenjene umjetnosti, grafički smjer. Diplomirao je 2011. na Akademiji likovnih umjetnosti u Zagrebu, smjer grafika 2007., u klasi Roberta Šimraka i kod I. L. Galete kao komentora. Radovi medijski variraju, od crteža, kolaža (digitalnih i analognih), ready-madeova i različitih audiovizualnih (VJ, video editing: music/art/koncept video, multimedijalne instalacije) i performativnih rješenja. Kolažiranje i kombiniranje medija stvaranjem različitih „glitcheva“ neizostavni su za estetiku njegova rada. Kratki eksperimentalno-dokumentarni film o akciji *Slavonski anarhizam* dobio je nagradu za najbolji umjetnički i eksperimentalni film na festivalu kratkog filma Malatesta ShortFilm Festival u Ceseni u Italiji te nekoliko manjih nagrada. Uz socijalni angažman, Nebojšini radovi prožeti su simboličkim misticizmom i ritualnog su karaktera. Pod aliasom Agens III Nebojša radi kao video editor te stvara VJ i audio vizualne projekte u kolaboraciji s istaknutim DJ-ima i umjetnicima nezavisne internacionalne scene. Djeluje na relaciji Berlin – Zagreb – Osijek.

**NEBOJŠA VUKOVIĆ** was born in 1985 in Osijek, where he graduated from the School of Textiles, Design, and Applied Arts, majoring in graphics. He graduated in 2011 from the Academy of Fine Arts in Zagreb, majoring in graphics, in the 2007 class of Robert Šimrak and with I.L. Galeta as a co-mentor. His work spans various media, including drawing, collage (both digital and analogue), ready-mades, and a range of audiovisual solutions (VJing, video editing for music/art/concept videos, multimedia installations) as well as performative expressions. Collage and combining media by creating various glitches are integral to the aesthetic of his work. The short experimental documentary film on Slavonian Anarchism action won the award for the best artistic and experimental film at the Malatesta Short Film Festival in Cesena, Italy, along with several smaller awards. In addition to social engagement, his works are infused with symbolic mysticism and have a ritual character. Under the alias Agens III, he works as a video editor and VJ, creating audiovisual projects in collaboration with prominent DJs and artists from the independent international scene. He operates between Berlin, Zagreb, and Osijek.